

THE WOMAN OF SAMARIA,

A Sacred Cantata,

COMPOSED BY

WILLIAM STERNDALE BENNETT.

A New & Revised Edition, containing an additional Soprano Air (N^o. 15^a) of the Composer.

Op. 44.

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PREFACE TO THE REVISED EDITION.

THE present edition of the "Woman of Samaria" lays claim to no merit except that of comparing the original full score in the autograph of the Composer, the instrumental and choral parts, and the pianoforte scores in the folio edition of 1868 and in the octavo edition of 1873. This comparison has suggested two principles, which have been followed throughout; the first, that on the whole the full score, written in 1867 and 1868, represents the intentions of the Composer; the second, that in a very few cases, the pianoforte score of 1873 contains afterthoughts, which he did not always incorporate in the full score. It might perhaps be supposed that in all cases this pianoforte score, being later, is also more final. But it was in the main simply a transcript of the folio edition of 1868; and trifling errors which had crept into the one were allowed to pass into the other. The full score therefore is the chief authority for the text of the "Woman of Samaria," and, as such, will shortly be published. It is only in a very few and usually unimportant instances that the pianoforte score can be preferred. Accordingly, with these exceptions, it has now been brought into almost complete agreement with the full score.

Some discrepancies, however, of a different kind seemed too important to be removed from the pianoforte score:—

(1) Page 19, stave 8, bars 4-6. The reading of the full score here is virtually a repetition of the corresponding phrase (see stave 2, bar 5, and stave 8, bars 1 and 2) thus:—



(2) Page 52, stave 3. The concluding symphony stands thus in the full score:—



(3) Page 24, stave 3, bars 1 and 2, tenor part. In this passage the larger notes represent the reading of the full score, and the small notes that of the previous octavo edition.

The most important novelty in this edition is the introduction of a Soprano Air (No. 15A). This Air was completed by Sir W. Sterndale Bennett, and has been found among the manuscripts which he left at his death. Not a note has to be introduced, and not a note altered in the full score. At the same time the Composer is not responsible for the pianoforte accompaniment, which has been arranged from his score. In justification of so bold a step as the introduction of a new number, it is interesting to point out that he felt that the Woman of Samaria ought to sing a Song of Conversion in the portion of the Cantata in which the new Air is placed. It is clear also from the original Preface (p. iii.), that he thought of her as an impulsive woman, who would naturally be carried from worldliness into the opposite extreme of religious devotion. By the insertion of the new Air into the present edition, it is hoped that this conception of the character will be completed, while the Soprano part will be made more important, and the weight of the succession of choral movements in the later part of the work will be relieved.

PREFACE.

"No Christian scholar," says Dr. Clarke, one of the earliest English travellers in the Holy Land, "has perhaps ever attentively read the fourth chapter of St. John, without being struck with the numerous internal evidences of truth which crowd upon the mind in its perusal.

"Within so small a compass it is impossible to find in other writings so many sources of reflection and of interest. Independently of its importance as a theological document, it concentrates so much information, that a volume might be filled with its singular illustration of the history of the Jews and the geography of the country."

The accounts which we have of the ancient Samaritans have come to us chiefly through their inveterate enemies, the Jews; whose contempt and hatred were apparently excited by their being a mixed race, of doubtful genealogy, and schismatical creed. Our Lord declares that "they worshipped they knew not what;" which seems to imply that although they cherished, in common with the Jews, the expectation of a Messiah, their worship had an idolatrous tincture; they "feared the Lord," but, if they did not still "serve graven images" like their ancestors, they did not worship God as a Spirit.

Of all the special localities of Our Lord's life in Palestine, says a more recent traveller than Dr. Clarke, namely, Dr. Stanley, the present Dean of Westminster,* the well of Jacob is almost the only one absolutely undisputed. At the mouth of the Valley of Shechem two slight breaks are visible in the midst of the vast plain of corn—one a white Mussulman chapel, and the other a few fragments of stone. The first of these covers the alleged tomb of Joseph, buried there in the parcel of ground which his father Jacob bequeathed to him, his favourite son. The second marks the undisputed site of the well, now neglected and choked up by the ruins which have fallen into it; but still with every claim to be considered the original well, sunk deep into the rocky ground by "our father Jacob," who had retained enough of the customs of the earlier families of Abraham and Isaac, to mark his first possession by digging a well, "to give drink thereof to himself, his children and his cattle." This at least was the tradition of the place, in the last days of the Jewish people, and its position adds probability to the conclusion; indicating, as has been well observed, that it was there dug by one who could not trust to the fresh springs so near in the adjacent vale, which still belonged to the hostile or strange Canaanites. If this be so, we have here an actually existing monument of the prudential character of the old Patriarch—as though we saw him offering the mess of pottage, or compassing his ends with Laban, or guarding against the sudden attack of Esau; fearful lest, he "being few in number, the inhabitants of the land should gather themselves together against him, and slay him and his house." By a singular fate, this authentic and expressive memorial of the earliest dawn of Jewish history became the memorial no less authentic and expressive of its sacred close.

* Sinai and Palestine, Chapter V.

By the edge of this well, in the touching language of the ancient hymn, "*Quærens me, sedisti lassus*," here, on the great road through which "*He must needs go*" when "*He left Judæa, and departed into Galilee*," He halted, as travellers still halt, in the noon or evening of the spring day by the side of the well, amongst the relics of a former age. Up that passage through the valley, His disciples "*went away into the city*" which He did not enter. Down the same gorge came the woman to draw water, according to the unchanged custom of the East, which still, in the lively concourse of veiled figures round the wayside wells reproduces the images of Rebekah, and Rachel, and Zipporah. Above them, as they talked, rose "*this mountain*" of Gerizim, crowned by the Temple, of which the vestiges still remain, where the fathers of the Samaritan sect "*said men ought to worship*," and to which still, after so many centuries, their descendants turn as to the only sacred spot in the universe—the strongest example of local worship now existing in the world, in the very face of the principle there first announced, that the sacredness of local worship was at an end. "*And round about them as He and she thus sate or stood by the well, spread far and wide the noble plain of waving corn.*"

In setting the narrative of the journey of Our Lord into Samaria to music, the Composer seems to have attempted no dramatic form, but has contented himself with giving the story exactly as it stands in the Bible; for the most part distributing the text among three declaimers, the larger share of the declamation being assigned to the Contralto singer, whose music is at all times of a grave and dignified character.

The words attributed to Our Saviour are, with one exception, assigned to the Bass voice, the greatest care being taken that the singer who recites this portion of the text shall appear only as a narrator, and in no degree attempt to personate a character.

With regard to the "*Woman of Samaria*" herself, it will be plainly seen that the Composer has treated her as a secular and worldly character, though not without indications here and there of that strong intuitive religious feeling which has never been denied to her. This feeling is especially shown when she says, "*I know that Messiah cometh; when He is come He will tell us all things.*" Also, towards the end of the narrative, where she passionately exclaims to the Samaritans, "*Come see a Man Who told me all the things that ever I did: is not this the Christ?*"

The Chorus almost entirely enact the part of moralists, the words which they sing being selected from Scripture, so as to be appropriate to the situations which arise in the course of the narrative. In the Chorus of the people, "*Now, we believe*," it is hardly necessary to say that the words are declaimed as part of the narrative.

THE WOMAN OF SAMARIA

A SACRED CANTATA

THE MUSIC COMPOSED BY

WILLIAM STERNDALE BENNETT

PROFESSOR OF MUSIC IN THE UNIVERSITY OF CAMBRIDGE.

This Work was composed for, and first performed at the Birmingham Festival, August 27, 1867.

INTRODUCTION WITH CHORALE.*

*Ye Christian people, now rejoice,
To God your praises bringing,
That we, united heart and voice,
In holy joy are singing
What Christ hath given to man below,
And of His triumph o'er the foe,
Whom He for us hath conquered.*

FROM THE GOSPEL ACCORDING TO ST. JOHN.

CHAPTER IV.

5. Then cometh [Jesus] to a city of Samaria, which is called Sychar, near to the parcel of ground that Jacob gave to his son Joseph.
6. Now Jacob's well was there. Jesus therefore, being wearied with his journey, sat thus on the well : and it was about the sixth hour.

CHORUS.

*Blessed be the Lord God of Israel, for he hath visited and redeemed his people.
And hath raised up a mighty salvation for us in the house of his servant David.*

—St. Luke i. 68, 69.

7. There cometh a woman of Samaria to draw water : Jesus saith unto her, Give me to drink.
9. Then saith the woman of Samaria unto him, How is it that thou, being a Jew, asketh drink of me, which am a woman of Samaria ?

* The Melody of this Chorale (erroneously known as Luther's Hymn) was first printed in the "Geistliche Lieder," at Wittenberg, in 1535. The words are translated from the old hymn, "Ich freut mich lieben Christens' mein," in which the melody was originally sung in Germany.—J. K., Translator.

10. Jesus answered and said unto her, If thou knewest the gift of God, and who it is that saith to thee, Give me to drink : thou wouldst have asked of him, and he would have given thee living water.

CHORUS.

For with thee is the well of life ; and in thy light shall we see light.—Psalm xxxvi. 9.

11. The woman saith unto him, Sir, thou hast nothing to draw with, and the well is deep : from whence then hast thou that living water ?

AIR—SOPRANO.

12. Art thou greater than our father Jacob, which gave us the well, and drank thereof himself, and his children, and his cattle ?

13. Jesus answered and said unto her,

AIR—BASS.

Whosoever drinketh of this water shall thirst again.

14. But whosoever drinketh of the water that I shall give him shall never thirst ; but the water that I shall give him shall be in him a well of water springing up into everlasting life.
15. The woman saith unto him, Sir, give me this water, that I thirst not, neither come hither to draw.

CHORUS.

Therefore with joy shall ye draw water out of the wells of salvation.—Isaiah xii. 3.

And thine ears shall hear a word behind thee saying, This is the way, walk ye in it.

—Isaiah xxx. 21.

16. Jesus saith unto her, Go, call thy husband and come hither.

17. The woman answered and said, I have no husband. Jesus said unto her, Thou hast well said, I have no husband :

18. For thou hast had five husbands : and he whom thou now hast is not thy husband : in that saidst thou truly.

AIR—CONTRALTO.

O Lord, thou hast searched me out, and known me : thou knowest my downsitting, and mine uprising : thou understandest my thoughts long before.

For lo, there is not a word in my tongue : but thou, O Lord, knowest it altogether.

—Psalm cxxxix. 1, 3.

19. The woman saith unto him, Sir, I perceive that thou art a prophet.

20. Our fathers worshipped in this mountain ; and ye say, that in Jerusalem is the place where men ought to worship.

21. Jesus saith unto her, Woman, believe me, the hour cometh, when ye shall, neither in this mountain, nor yet at Jerusalem, worship the Father.
22. Ye worship ye know not what; we know what we worship: for salvation is of the Jews.
23. But the hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth: for the Father seeketh such to worship him.

CHORUS.

Therefore they shall come and sing in the height of Zion, and shall flow together to the goodness of the Lord, for wheat and for wine, and for oil, and for the young of the flock and of the herd; and their soul shall be as a watered garden; and they shall not sorrow any more at all.—Jeremiah xxxi. 12.

QUARTETT—PRINCIPALS—(UNACCOMPANIED).

24. God is a Spirit: and they that worship him must worship him in spirit and in truth.
25. The woman saith unto him, I know that Messias cometh, which is called Christ: when he is come, he will tell us all things.
26. Jesus saith unto her, I that speak unto thee am he.

CHORUS—(ORGAN ACCOMPANIMENT ONLY).

Who is the image of the invisible God, the firstborn of every creature.—Colossians i. 15.

28. The woman then left her waterpot, and went her way into the city, and saith to the men,
29. Come, see a man, which told me all things that ever I did: is not this the Christ?
30. Then went they out of the city, and came unto him.

CHORUS.

Come, O Israel, let us walk as sons of light, not as children of darkness.

Let us walk in the light of God.

AIR—SOPRANO.

I will love Thee, O Lord, my strength. So shall I be saved; for Thou wilt save the afflicted people.
—Psalm xviii. 1, 3, 27.

39. And many of the Samaritans of that city believed on him for the saying of the woman which testified, He told me all that ever I did.
40. So when the Samaritans were come unto him, they besought him that he would tarry with them: and he abode there two days.

ALLA CHORALE.

*Abide with me, fast falls the eventide :
The darkness deepens ; Lord with me abide.
When other helpers fail, and comforts flee,
Help of the helpless, then abide with me.*

*I need Thy presence every passing hour ;
What but Thy grace can foil the tempter's power ?
Who like Thyself my guide and stay can be ?
Through cloud and sunshine, Lord, abide with me.*

*I fear no foe, with Thee at hand to bless ;
Ills have no weight, and tears no bitterness ;
Where is death's sting ? where, grave, thy victory ?
I triumph still, if Thou abide with me.*

41. And many more believed because of his own word :

42. And said unto the woman,

CHORUS OF THE PEOPLE.

Now we believe, not because of thy saying : for we have heard him ourselves, and know that this is indeed the Christ, the Saviour of the world.

AIR—TENOR.

{ *His salvation is nigh them that fear him, that glory may dwell in our land ;
Yea, the Lord shall shew loving-kindness : and our land shall give her increase.*

—Psalm lxxxv. 9, 12

CHORUS.

I will call upon the Lord, who is worthy to be praised.—Psalm xviii. 3.

CHORUS.

Blessed be the Lord God, the God of Israel. Amen. Amen.—Psalm lxxii. 18.

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'THE WOMAN OF SAMARIA,'

A Sacred Cantata,

COMPOSED BY

WILLIAM STERNDALÉ BENNETT.

Mus: Prof: Cantab.

No 1. * { *INTRODUCTION* — Instrumental.
& *CHORUS* — (Soprani only) "YE CHRISTIAN PEOPLE."

STRINGS FLAUTI OBOI CLAR: FAG: CORNI CORNETTI TROMBE TROMBONI & TYMPANI.

Adagio. ♩ = 50.

PIANO.

STRINGS.

FL: OBOI.

f

p espress:

TYM: 7 7

FL:

f

p

p

pp

sempre pp

pp

*long
pause.*

* An Edition for four hands is published.

Andante serioso. sf

ten:

First system of the musical score. It features a piano accompaniment with a pizzicato section and a first violin part. Dynamics include *pizz.*, *pp*, and *sf*. The tempo is marked *Andante serioso* and the time signature is 2/4.

Second system of the musical score. It continues the piano accompaniment and first violin part. Dynamics include *stacc: assai.*, *sf*, and *FL:*. The tempo is marked *Andante serioso* and the time signature is 2/4.

Third system of the musical score. It continues the piano accompaniment and first violin part. Dynamics include *sf*, *OBOE.*, *cres:*, *espress:*, and *pp*. The tempo is marked *Andante serioso* and the time signature is 2/4.

Fourth system of the musical score. It continues the piano accompaniment and first violin part. Dynamics include *sf*, *cres:*, *sf*, and *dim: CELLI.*. The tempo is marked *Andante serioso* and the time signature is 2/4.

Fifth system of the musical score. It continues the piano accompaniment and first violin part. Dynamics include *pp*, *delicato.*, and *TYM:*. The tempo is marked *Andante serioso* and the time signature is 2/4.

Sixth system of the musical score. It continues the piano accompaniment and first violin part. Dynamics include *cres*, *ten do.*, *p assai stacc:*, and *cres*. The tempo is marked *Andante serioso* and the time signature is 2/4.

B

cen - do.

cres molto sempre *cres*

ORG: PED:

SOPRANI.

ff

cen - do.

f *ff*

Ye Chris - tian ...

CORNETTI.

ff sempre.

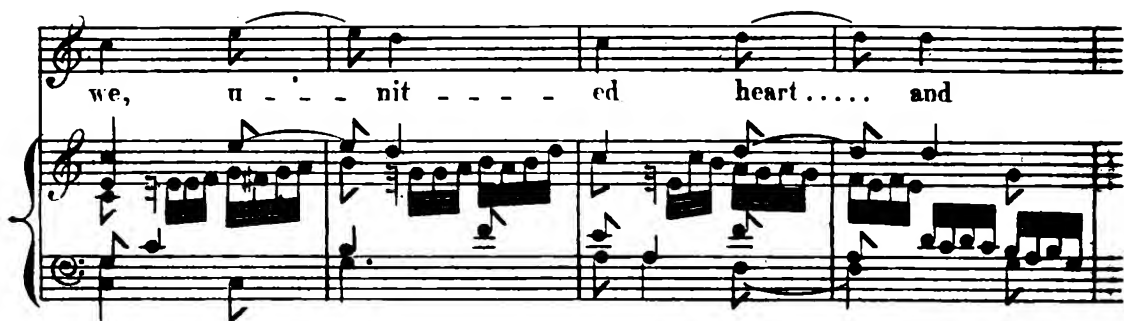
... peo - - - ple, now ... re - - - joice ...

simili

To God your prais - -

- es bring - - - ing That

we, u - nit - ed heart and




ff sempre.
voice In ho - - ly

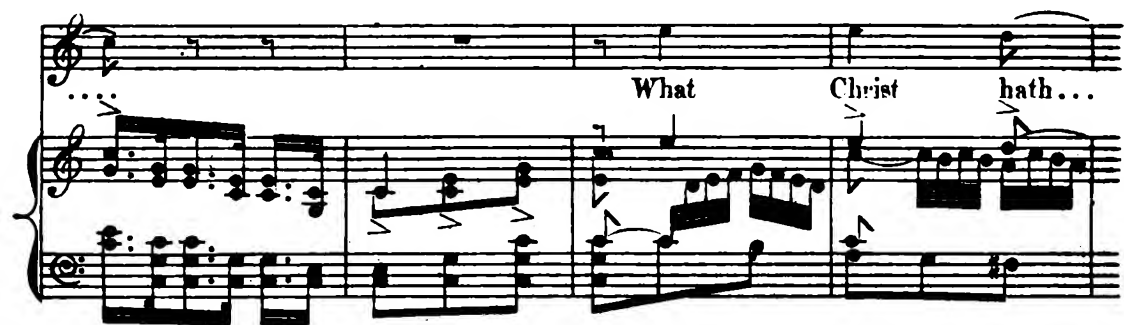


... joy are sing - - - ing

C



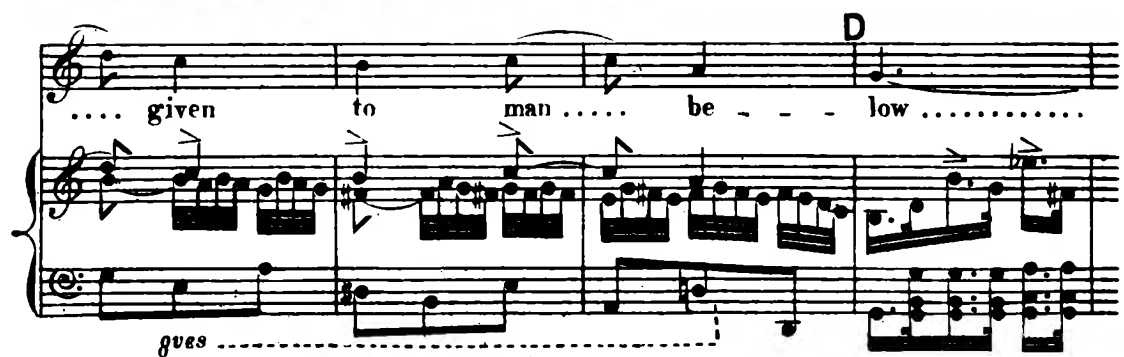
... What Christ hath...



... given to man be - - - low

D

gives



.... And of His...

.... tri - - - umph o'er the foe E

.... Whom He for

.... us hath con - - - quered

....

Adagio.

First system of musical notation for piano and orchestra. The piano part is in treble and bass staves. Dynamics include *sf* (sforzando), *p* (piano), and *espress:* (espressivo). The orchestra part is in bass staff. Dynamics include *sf*, *p*, and *Ped:* (pedal).

Second system of musical notation for piano and orchestra. The piano part is in treble and bass staves. Dynamics include *pp* (pianissimo), *sf*, and *p*. The orchestra part is in bass staff. Dynamics include *sf*, *p*, and *Ped: ORC:* (pedal for orchestra). The woodwind part is in treble staff. Dynamics include *pp* and *TROMBE* (trumpets).

Third system of musical notation for piano and orchestra. The piano part is in treble and bass staves. Dynamics include *sf*, *p*, and *pp*. The orchestra part is in bass staff. Dynamics include *sf*, *p*, and *pp*.

Fourth system of musical notation for piano and orchestra. The piano part is in treble and bass staves. Dynamics include *cres:* (crescendo), *sempre.* (sempre), *sf*, and *pp*. The orchestra part is in bass staff. Dynamics include *sf*, *calando* (calando), and *pp*.

Fifth system of musical notation for piano and orchestra. The piano part is in treble and bass staves. Dynamics include *molto espress:* (molto espressivo) and *meno moto al fine.* (meno moto al fine).

Sixth system of musical notation for piano and orchestra. The piano part is in treble and bass staves. Dynamics include *FL:* (flute), *sempre calando.* (sempre calando), and *pp*. The orchestra part is in bass staff. Dynamics include *pp* and *TROMBE* (trumpets).

Nº 2. RECIT: "THEN COMETH JESUS."

7

STRINGS & CORNI 1 & 2.

Recitativo Espressivo.

CONTRALTO.

Adagio.

Then cometh Je-sus, to a ci-ty of Sa-

PIANO.

pp

Ped:

-ma-ria, which is call-ed Sychar, near to the par-cel of ground that

con moto.

Ja-cob gave to his son Jo-seph. Now Ja-cob's well was there.

tranquillo.

pp

pp Adagio assai.

Je-sus, therefore, be-ing wearied with His jour-ney, sat thus on the

well:

CORNI.

And it was a-bout the sixth hour.

attacca.

NO 3. CHORUS—"BLESSED BE THE LORD GOD OF ISRAEL."

STRINGS FLAUTI OBOI CLAR: FAC: CORNI TROMBE TROMBONI TYM: & TRIAN:
Andante. $\text{♩} = 100$.

SOPRANO. *p* Bless - ed be the Lord God of Is - ra - el, He hath

CONTRALTO.

TENOR.

BASS.

PIANO. CLAR: OBOI.
 STRINGS. FAC. & CORNI.

vi - sit - ed and re - deem - ed, He hath re - deem - ed His peo -

cres: *dim:*

-ple, Bless - ed be the Lord God of Is - ra - el, He hath

Bless - - - - ed He hath

Bless - ed be the Lord God, He hath

FL: &c. Bless - ed, Bless - - - ed,

vi_sit_ed and - re - deem - ed, He hath... hath re - deem - ed His
 vi_sit_ed and - re - deem - ed, He hath... hath re - deem - ed His
 vi_sit_ed and - re - deem - ed, He hath re - - deem - - -
 Bless - ed, Bless - ed He hath re - - deem - - -

peo - - - ple, He hath vi - sit - ed and re -
 peo - - - ple, He hath vi - sit - ed and re -
 ed, He hath vi - sit - ed and re -
 ed, He hath vi - sit - ed and re -

- deem - - ed His peo - - - ple, A
 - deem - - ed His peo - - ple, A
 - deem - - ed His peo - - ple, p
 - deem - - ed His peo - - - ple, Bless - ed

FAC: & CELLO
 VIOLA

p

He hath vi - sit - ed.... and re -

Bless - - - ed be the Lord, the Lord, Bless -

f For He hath vi - sit - ed

be the Lord God of Is - ra - el, He hath vi - sit - ed and re -

cres: *p*

deem - ed, Bless - - - ed be the Lord,

- - - ed, Bless - - - ed be the Lord God of Is - ra - el,

and re - - - deem - - - ed, Bless - - - ed be the Lord,

- deem - - - ed His peo - - - ple,

cres: *f*

TRIAN:

He hath vi - sit - ed and re - deem - ed Bless - ed.... Bless.

He hath vi - sit - ed and re - deem - ed Bless - ed.... Bless.

He hath vi - sit - ed and re - deem - ed Bless - ed.... Bless.

He hath vi - sit - ed and re - deem - ed Bless - - - ed

ed Bless - - ed be the Lord, the Lord

ed Bless - - ed be the Lord, the

ed Bless - - ed be the Lord the Lord, the

..... Bless - - ed be the Lord, the Lord ...

The image displays a page from a musical score for 'Gloria, Op. 11, No. 1' by Franz Liszt. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is D major (two sharps), and the time signature is 4/4. The tempo is marked 'Allegretto', and the mood is 'Moderato'. The score includes the following lyrics: '.... God of Is - - - ra - el. God of Is - ra - el. God of Is - ra - el. God of Is - - - ra - el. TUTTI. risoluto.' The piano part features a prominent bass line with a 'dim.' (diminuendo) marking and a 'ff' (fortissimo) marking. The vocal part includes a 'dim.' marking and a 'D' (D major) marking. The score is arranged in a single system with five staves. The first four staves are for the vocal part, and the fifth staff is for the piano part. The piano part begins with a 'dim.' marking and a 'ff' marking. The vocal part begins with a 'dim.' marking and a 'D' marking. The score is written in a clear, legible style with standard musical notation.

A musical score for the song "The Rose Tree". The score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and repetitive, with the lyrics "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree" repeated four times. The score includes a piano introduction and a piano accompaniment. The piano introduction is in 4/4 time and features a simple melody in the right hand and a bass line in the left hand. The piano accompaniment is in 4/4 time and features a simple melody in the right hand and a bass line in the left hand. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

risoluto
ff and hath rais - - - ed up a migh - - ty

risoluto
ff and hath rais - - - ed up a migh - - ty

ff

... sal - - va - - tion for us

... sal - - va - - tion for us

ff

ff And hath rais - - - ed up a migh - - ty

ff hath rais - - ed up a migh - - ty

ff And hath rais - - - ed up a migh - - ty

... hath rais - - ed up a migh - - ty

sal - va - tion ... for us

sal - va - tion for us

sal - va - tion ... for us

sal - va - tion for us

ff

ff

In the house of His ser - vant Da - vid,

In the house of His ser - vant Da - vid,

In the house of His ser - vant Da - vid,

In the house of His ser - vant Da - vid,

In the house of His ser - vant Da - vid

In the house of His ser - vant Da - vid

In the house of His ser - vant Da - vid and hath

In the house of His ser - vant Da - vid

f a migh - ty sal - va - tion for

rais - ed up a migh - ty sal - va - tion for

f

E **OBOE.** *ff*

US **CLAR:** In the house of his ser_vant Da_vid,

In the house, In the house of his ser_vant Da_vid,

US In the house of his ser_vant Da_vid,

In the house, In the house of his ser_vant Da_vid,

E *f* *ff*

In the house of his ser_vant Da - vid a

In the house of his ser_vant Da - vid a

In the house of his ser_vant Da - vid a

In the house of his ser_vant Da - vid a

f *ff*

migh - - - ty sal - - - va - - - - tion for us,

migh - - - - ty sal - - - va - - - - tion for us,

migh - - - - ty sal - - - va - - - - tion for us,

migh - - - - ty sal - - - va - - - - tion for us,

f *f* *f* *f*

OBOE.

ff a migh-ty sal - va - tion, sal -

ff a migh-ty sal - va - tion, sal -

ff a migh-ty sal - va - tion, sal -

CLAR: VIOLINI. *ff* *Maestoso.* a migh-ty sal - va - tion, sal -

FAC: & CELLO. *ff*

-va - tion for us

-va - tion for us

-va - tion for us

-va - tion for us

p *tranquillo*

COR: Bless

VIOLINI.

pp *tranquill.*

TYM:

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Bless - ed be the Lord.. Bless - ed be the". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of the musical score. The lyrics continue: "Lord.. Bless - ed Bless - ed,". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

Third system of the musical score. The lyrics are: "Bless - ed, Bless - ed, Bless - ed, Bless - ed,". The piano part includes a dynamic marking of *p* (piano) in the left hand. The system concludes with the lyrics "ed, Bless - ed,".

sempre tranquillo.

H

17

Bless - ed,

Bless - ed,

Bless - ed,

Bless - ed,

Bless - ed,

Bless - ed,

sempre tranquillo.

H

p

>

24 VIO:

FAG: & CELLO:

CLAR: & FAG: *tranquillo* TRIEN:

Bless - ed be the

Bless - ed be the

Bless - ed be the

Bless - ed be the

sempre dim: e tranquillo.

pp

sempre tranquillo.

Lord God of Is - ra - el, He hath vis - it - ed and re - deem - ed,

God of Is - ra - el, He hath vis - it - ed and re - deem - ed,

God of Is - ra - el, He hath vis - it - ed and re - deem - ed,

Lord God, He hath vis - it - ed and re - deem - ed,

I cres. sf cen - do

He hath ... re - deem - ed His peo - ple, Bless - ed

cres: re - deem - ed His peo - ple, Bless - ed

cres: He hath ... *cres:* re - deem - ed His peo - ple, Bless - ed

I sf hath re - deem - ed, Bless - ed

WIND. cres. TUTTI.

cres: cen - do

be the Lord, the Lord ... God of Is - ra -

cres: be ... the Lord, the God *dim.* of Is - ra -

cres: - ed ... be the Lord God ... *dim.* the Lord

- ed be the Lord God of Is - ra -

cres: *dim.*

cres:

- el, Bless - ed be, Bless - ed be the Lord

cres: - el, of Is - ra - el. Bless - ed be, Bless -

cres: God of Is - ra - el. *cres:* Bless - ed be the

cres: - el, Bless - ed be

cres:

God, the Lord God the Lord ...

- - ed be the Lord, the Lord

Lord, be the Lord the Lord ...

Bless - ed be the Lord God the

dim:

God, the God of Is - - - ra - - el,

God of ... Is - - - ra - - el,

God, the ... God, the God of Is - ra - el,

Lord, the God of Is - - - ra - - - el,

dim:

p

TYMP:

CLAR. & FAG:

Bless - ed be the Lord God,

Bless - ed be the Lord God,

Bless - ed be the Lord God,

VIOLINO. TUTTI.

cres:

p

[illegible]

STRINGS & CORNI:

The score is written for five parts: four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "Bless - ed, Bless - - - ed be". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various dynamics and articulations.

... the Lord God of Is - - - ra - el

... the Lord God of Is - - - ra - el

... the Lord God of Is - - - ra - el

... the Lord God of Is - - - ra - el

pizz:

Nº 4. { RECIT: — "THERE COMETH A WOMAN OF SAMARIA" 21
&
CHORUS — "FOR WITH THEE."

STRINGS FL: CLAR: FAC: & CORNI.

Andante.

VOICE.

PIANO.

CONTRALTO SOLO.

There com_eth a wo-man of Sa - ma - ria to draw

BASS SOLO.

meno mosso.

wa - ter:

Je - sus saith un - to her

meno mosso.

con moto.

Give me to drink, Give me to drink.

p con moto.

CONTRALTO SOLO.

più moto.

cres:

Then saith the wo - man of Sa - ma - ria un - to

Allegro.

SOPRANO SOLO.

him, How is it that

CLAR: *p agitato.*
CORNI & FAG: *cres:*

cres:
thou, be - ing a Jew,

sempre. *cres* - - -

f
ask - - est drink of me,

- - - *cen* - - - do.

colla parte.
which am a wo - man of Sa - ma - ri - a?

f *colla parte.* *f* *f*

Adagio.

BASS SOLO.

Je - sus an - swer - ed and said un - to her,

pp STRINGS. *pp*

Adagio Molto.

23

If thou knew - est the gift of God, and who it is that

espress:

pp STRINGS. *pp*

saith un - to thee, "Give me to drink, FL:

Un poco piu Moto.

give me to drink;" Thou would - est have

Adagio non Troppo:

(Chorus rise.) *p*

ask - ed of him and he would have given thee,

cres: *pp*

would have giv - en thee liv - - ing wa - - -

f CLAH: & FAC:

CHORUS.

TYMPANI TROMBE TROMBONI WOOD & STRINGS.

sempre adagio ma non troppo. ♩ = 92.

sempre adagio ma non troppo. ♩ = 92.

For with thee, for with thee... is the well of

with thee is the well of

with thee is the well of

with thee is the

pp TYMP: cres:

ORG: p.

life, and in thy light shall we see
 life, and in thy light shall
 life, and in thy light shall we see
 well, the well of life, and in thy

light, and in thy light shall we, shall

we see light, in thy light shall we, shall

light, and in thy light shall we, shall

light, and in thy light shall we, shall

dim: **A** *p*

we see light, For with thee,

dim. we see light, For with

dim. we see light, For with

dim. we see light, For with

we see light, For with thee, with

dim: **A** *p* **CORNI.**

cres:

..... with thee, For with thee, with thee...

thee, *cres.* For with thee

..... thee,..... *cres.* with thee

..... thee,..... *cres.* with thee

thee is the

cres:

dim:

..... *dim.* the well of life, the well of

is, *dim.* is the well of life,

dim. the well of life, the well of

is *dim.* the well of life, the well of

well the well of life, the well of

dim: **TYMP:**

B *cres:*

life, the well of.... life, and in thy

life, the well of.... life, and in thy

life, well of.... life, and in thy

life, well of.... life, and in thy

life, well of.... life, and in thy

B *cres:*

dim:

light shall we see light, shall... we, shall

light shall we see light, shall... we, shall

light shall we see light, shall

light shall we see light, shall

light shall we see light, shall

dim:

pp tranquillo assai.

we shall we see light.....

we shall we see light.....

we shall we see light.....

we shall we see light.....

we shall we see light.....

pp

triquillo assai **TROMBE** *pp*

NO 5. { RECIT: — "THE WOMAN SAITH."
& AIR — "ART THOU GREATER."

27

STRINGS ONLY.

Andante. CONTRALTO. SOPRANO.

VOICE. The woman saith un to him, Sir, thou hast nothing to
con moto.

PIANO. *p* *appassionata.*

meno mosso. *Adagio.*

draw with, and the well is deep; from whence then hast thou that living water?

STRINGS. *pp*

colla parte

FAG. & CELLO.

STRINGS FLAUTI CLAR: FAG: CORNI & TROMBE.

Risoluto. SOPRANO.

f Art thou great - er than our fa - - ther Ja - cob,

who gave us, who gave us, who gave

FAG: & STRINGS. CORNI. STRINGS.

us this well.....

Art thou great - er than our fa - - ther Ja - cob,

mf *f*

Who gave us, who gave us, who gave

ff *f* CORNI.

us this well.

f

a Tempo Giusto.
pp assai marcato.

Art thou great - er, Art thou great - er,

STRINGS & FAC: *pp leggiero.*

greater than our fa - ther Ja - cob who gave us

p

gave us this well, Art thou great-er, art thou

f *f*

FAG: CLAR: & BASSI.

con maestà. great-er, art thou great-er, art thou great-er, art thou

cres:

ff greater than our fa-ther Ja-cob,

f TROMBE. *p* *pp*

CORNI.

p who drank him-self there-

FL: & STRINGS.

p *p* *trattando.* *p* *p*
- of, and his chil-dren, and his

p *cres*

FAG: & CELLI.

cat - tle.

FAC: & CELLI.

FL: *cres: molto.*

f who drank there - of him - self and his

f STRINGS. *p*

chil - - - - - dren. *f* Art thou

p e staccato. *cres:*

TUTTI STRINGS & FAC:

sf great - er, art thou? *sf* art thou great - er,

p *cres: ma* *leggiere.*

FL: con passione.

art thou? *> appassionata.* Art thou great - er, great - er

VIOLINI & VIOLE.

FAC: & CELLI.

than our fa - ther Ja - cob? FL: & CLAR. who gave us,

f

cres:

who gave us, this well Art thou

f

STRINGS.

great - er, art thou great - er, great - er than our

pp leggiero.

p

fa - ther Ja - - cob, art thou great - er, art thou

great - er, art thou great - er, art.... thou great - - er, art..

f

cres:

.... thou. great-er than our fa-ther Ja-cob, art...

FAG:

.....thou great-er,....

FL:

f *sf*

ff

art thou great-er than our fa-ther, artthou great-er

STRINGS. *f*

than our fa-ther, than our fa-ther Ja-

f *f* FAG:

-cob?

animato. FL:

CELLO. *f* *f*

Nº 6. { *RECIT.* — "JESUS ANSWERED."
& *AIR* — "WHOSOEVER DRINKETH."

33

STRINGS ONLY.

Larghetto.

BASSO.

PIANO.

Je - sus an - swer - ed and said un - to her

STRINGS. *p*

STRINGS & CORNI 1 & 2.

Larghetto Calmato.

p

Who - so - e - ver drink - eth of this

STRINGS. *pp*

CORNI 1 & 2.

wa - ter shall thirst a - gain

pp *p* *p* *p* CORNI. *p*

Who - so - e - ver drink - eth of this wa - ter

p *pp*

tranquillo.

shall thirst a - gain; But

p *p* *p* CORNI. *tranquillo.*

cres:
 who - so - e - ver, who - so - e - ver, drink - - eth, drink -

- - - eth of the wa - ter that I shall

pp *CORNI.*

cres:
 give him, of the wa - ter that I shall give him *cres:*

dim: shall ne - ver thirst; *pp* But the

dim: *p* *pp* *pp* *CORNI.*

wa - ter that I shall give him shall be in him a well of

pp

wa - ter spring - ing up, spring - ing up, in - to

e - ver - last - ing life spring ing up,.....

..... springing up,..... springing up..... in - to e - ver -

SOPRANO. *appassionata. sf*
Sir, give me this wa - ter that I
- last - ing life. in - to e - ver -

rall:
thirst not, neither come hi - ther to draw.
- last - ing, e - ver last - ing life.
rall: colla parte. CORNI.

Nº 7. CHORUS — "THEREFORE WITH JOY."

STRINGS FLAUTI OBOI CLAR: FAG: CORNI TROMBE TROMBONI & TYMPANI.

Tempo Giusto. Vivace ma con Maesta. ♩ = 58.

PIANO. *ff* TROMBE. TROMBONI.

OBOI. CORNI 1 & 2. FL. & OBOE. CORNI 3 & 4. CORNI.

marcato. TROMBONE ALTO.

Pol:

TROMBONI & TYMP:

This musical score is for a chorus piece titled "Therefore with Joy." It is page 36 of a larger work. The tempo is "Tempo Giusto. Vivace ma con Maesta." with a quarter note equal to 58 beats per minute. The instrumentation includes strings, flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, and timpani. The score is written for piano, with a forte (ff) dynamic indicated at the beginning. The key signature has one flat (B-flat major or D minor). The time signature is 9/8. The score is divided into five systems. The first system shows the piano introduction with trumpets and trombones. The second system introduces the woodwinds: oboes, flutes and oboes, and horns. The third system features the trombone alto playing a marked section. The fourth system shows the piano playing a polka-like rhythm. The fifth system features the trombones and timpani playing a strong, rhythmic pattern.

A SOPRANO. *ff* There-fore with joy shall ye draw

CONTRALTO. *ff* There-fore with joy shall ye draw

TENOR. *ff* There-fore with joy shall ye draw

BASS. *ff* There-fore with joy shall ye draw

A *ff* There-fore with joy shall ye draw

TROMBI & CORNI. *ff*

wa - ter, Therefore with joy shall ye draw wa - ter out of the out

wa - ter, Therefore with joy shall ye draw wa - ter out

wa - ter, Therefore with joy shall ye draw wa - ter

wa - ter, Therefore with joy shall ye draw wa - ter

wells of out of the wells out of the

... of the wells, the wells out of the wells

out of the wells out of the

out of the wells, the

wells of sal - va - tion. Therefore with
 out of the wells of sal - va - tion. Therefore with
 wells the wells of sal - va - tion. Therefore with
 wells of sal - va - tion. Therefore with

joy shall ye draw wa - ter, Therefore with joy shall ye draw
 joy shall ye draw wa - ter, Therefore with joy shall ye draw
 joy shall ye draw wa - ter. Therefore with joy shall ye draw
 joy shall ye draw wa - ter, Therefore with joy shall ye draw

B
 wa - ter, out of the wells, out of the wells out of the
 wa - ter, out, out of the wells, out of the wells, the
 wa - ter, shall ye draw out of the wells, the
 wa - ter, out of the wells, out of the

B

wells, the wells of sal - va - tion. Therefore with joy, with joy shall ye draw
 wells of sal - va - tion. Therefore with joy shall ye draw
 wells of sal - va - tion. There - - - fore with
 wells of sal - va - tion. There - - - fore with

TROMBE.

wa - - ter, There - fore with joy, with joy shall ye draw
 wa - - ter, There - fore with joy shall ye draw
 joy, There - fore with joy shall ye draw
 joy, There - fore with joy shall ye draw

wa - ter, out of the wells out of the wells, out of the
 wa - ter, out of the wells, out of, out of the wells
 wa - ter, out of the wells, out of the
 wa - ter, out of the wells, the

ff wells, the wells of sal - va - tion, out of the wells of sal
ff the wells of sal - va - tion, out of the wells of sal
ff wells, the wells of sal - va - tion, out of the wells of sal
ff wells of sal - va - tion, out of the wells of sal -

ff

OBOI CORNI & FAG:

-va - tion. *Silent.* *p espress: ten.* *ten.*
 -va - tion. And thine ears, And thine ears
 -va - tion.
 -va - tion. *p espress:* *sempre sostenuto.*
Silent. STRINGS. *sostenuto.*

FL: *p espress: ten.*
 shall hear a word be - hind thee say - ing this is the way,
sempre sostenuto.

ten:

And thine ears, shall hear a word be hind thee say - ing

ten:

And thine ears, shall hear a word be hind thee say - ing

this is the way,

this is the way,

p *espress: ten.*

ten.

And thine ears,

And thine ears

shall hear a word be

CORN 3 & 4.

OBOE.

STRINGS

D sempre tranquillo p fl:

p

this is the way,

this is the

this is the way,

this is the

this is the way,

this is the

- hind thee, say - ing, this is the way,

this is the way,

this is the

CORN 3 & 4.

p sempre tranquillo il tempo.

pp tranquillo *ff*

way, walk ye in it. There fore with

pp tranquillo *ff*

way, walk ye in it. There fore with

pp tranquillo *ff*

way, walk ye in it. There fore with

pp tranquillo *ff*

way, walk ye in it. There fore with

pizz:

joy shall ye draw wa - - ter, There fore with

joy shall ye draw wa - - ter. There fore with

joy shall ye draw wa - - ter, There fore with

joy shall ye draw wa - - ter, There fore with

joy shall ye draw wa - ter out of the wells, out of the

joy shall ye draw wa - ter out of the wells,

joy shall ye shall ye draw wa - ter out of the wells, the

joy shall ye draw wa - ter out

wells, . out of the wells, the wells of sal - va - - tion,
 out of the wells, of sal - va - - tion, out
 wells, out of the wells, the wells of sal - va - - tion, out of the
 of the wells, out of the wells, of sal - va - - tion,
 of the wells, out of the wells, of sal - va - - tion,

out of the wells of the wells, *ff* > ... of the wells, the wells, there - - wells, the wells out of the wells, out of the wells, out of the

TYM: & TROMBE.

ff This is the way, this is the way,

- - - fore shall ye draw wa - - ter, shall ye draw

shall ye, shall ye draw wa - - ter, shall ye draw

wells, the wells, shall ye draw

ff sempre.

this is the way, this is the way, walk ye
 wa - - ter out of the wells of sal -
 wa - - ter out of the wells of sal -
 wa - - ter out of the wells of sal -

ff sempre.

in it. Therefore with joy shall ye, shall ye draw wa - ter, Therefore with
 -va - tion. Therefore with joy shall ye, shall ye draw wa - ter, with
 -va - tion. Therefore with joy shall ye, shall ye draw wa - ter, with
 -va - tion. Therefore with joy shall ye draw wa - ter, with

joy, with joy shall ye draw wa - - ter, out of the
 joy..... shall ye draw wa - - ter, out of the
 joy shall ye draw wa - - ter, out of the
 joy..... shall ye draw wa - - ter,

F

p espress: ten:

wells, of sal - va - tion. And thine ears,

wells, of sal - va - tion. *Silent.* OBOI CLAR: & FAG:

wells, of sal - va - tion.

of sal - va - tion. *sostenuto.*

Silent. *p* STRINGS.

ten:

And thine ears, shall hear a word be - hind thee, say - ing,

ten:

And thine ears, shall hear a word be -

p this is the way. *TROMBE.* *pp*

p espress: ten:

And thine ears, and thine ears, shall hear a word be -

ten:

sempre sostenuto.

CORNI 1 & 2.

TROMBE & TYMP:

FL: OBOE CLAR: & FAC:

p this is the way,

p *espress:* *ten.*

hind thee say - ing, this is the way.

And thine ears, And thine ears,

STRINGS.

G CORNI 1 & 2.

p this is the

p this is the way

p this is the

shall hear a word be - hind thee, say - ing, this is the way

p *sempre tranquillo il tempo.*

sempre p. *pp tranquillo.*

way, *sempre p* this is the way, walk ye in it

sempre p this is the way walk ye in it

way, *sempre p* this is the way, walk ye in it

this is the way, the way, walk ye in it

sempre p. *pp tranquillo.*

Therefore with joy, . . . shall ye draw

Therefore with joy, . . . shall ye draw

Therefore with joy, . . . shall ye draw

Therefore with joy, . . . shall ye draw

rivo.
p *cres:* *ff*

wa - - ter, Therefore with joy . . . shall ye draw

wa - - ter, Therefore with joy . . . shall ye draw

wa - - ter, Therefore with joy . . . shall ye draw

wa - - ter, Therefore with joy . . . shall ye draw

wa - - ter, out of the wells, out of the

wa - - ter, out . . . of the wells,

wa - - ter, out of the wells, out of the

wa - - ter, out . . . of the wells, out . . .

wells, out of the wells, the wells of sal -
 out of the wells, the wells of sal -
 wells, the wells, the wells of sal -
 of the wells, the wells, the wells of sal -

TYM: TYM: & TROMBE.

-va - tion, Therefore with joy shall ye draw wa - ter, Therefore with
 -va - tion, there - fore shall ye,
 -va - tion, and thine ears, and thine ears,
 -va - tion, there - - - fore shall

joy shall ye draw wa - - ter
 shall ye, shall ye draw wa - - ter.
 shall hear a word be - hind thee say - - ing,
 draw wa - - - - ter.

out of the wells. out of the wells,
 this is the way,
 this is the way,
 this is the way, this is the way,
 this is the way, this is the way,

TUTTI. ff
 And thine ears, And thine ears shall hear a word, say - - ing, say - -
 this is the way, this....
 this is the way,
 ALTO TROMBONE.
ff
 Ped:

And thine ears, shall hear a word be -
 - - - ing, shall hear..... a
 is the way, shall hear a word be -
 this is the way, this is,

TROMBE.

-hind thee say - - - ing, this is the way,
 word, say - - - ing, this is the
 -hind thee say - - - ing, this is the way, this
 this is the way, this is the

this is the way walk ye in it, walk ye in it, Therefore with
 way walk ye in it, walk ye in it, with
 is the way walk ye, walk ye in it, with
 way, this is the way walk ye, walk ye in it, with

joy shall ye draw wa - ter, out of the wells the wells
 joy shall ye draw wa - ter, out of the wells of the wells
 joy shall ye draw wa - ter, out of the wells
 joy shall ye draw wa - ter, the wells of the

... the wells of sal va - - - - -

... the wells of sal va - - - - -

... the wells of sal va - - - - -

wells of sal va - - - - -

ff *Ped.* *sf*

- tion, out of the wells,

- tion, out of the wells,

- tion, out of the wells,

- tion, out of the wells,

ff *K*

the wells of sal va - - tion, Therefore with

the wells of sal va - - tion,

the wells of sal va - - tion,

the wells of sal va - - tion,

ff

joy, Therefore with joy shall ye draw

Therefore with joy, with joy shall ye draw

Therefore with joy, with joy shall ye draw

There - - - fore with joy shall ye draw

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes and rests.

riten: con forza.

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

wa - - ter out of the wells of sal -

The piano accompaniment features a more active right-hand melody with sixteenth notes and a steady left-hand bass line. The tempo and dynamics marking *riten: con forza.* is present at the beginning and end of the system.

- va - tion .

- va - tion .

- va - tion .

- va - tion .

The piano accompaniment continues with a flowing right-hand melody and a supporting left-hand bass line. The system concludes with a double bar line.

STRINGS CORNI FLAUTI OBOI & FAG:

Moderato. BASSO.

VOICE. Jesus saith un-to her, go call thy husband and come

PIANO. *f* STRINGS. *f*

CONTRALTO. CORNI. SOPRANO. *con moto.*

hi-ther The wo-man an-swer-ed and said I have no

moderato. BASSO.

husband. Je-sus saith un-to her, thou hast well said, I have no

CORNI. *p serioso.*

husband: for thou hast had five husbands: and he whom thou

f FAG: & STRINGS *p sempre colla parte.*

con maestà.

now hast, is not thy husband, in that saidst thou tru-ly.

colla parte

No 9. AIR — "O LORD THOU HAST SEARCHED ME OUT."

Larghetto Espressivo.

CONTRALTO.

PIANO.

STRINGS ONLY.

molto tranquillo.

O Lord, Thou hast search - ed me

out, and known me Thou

know - est my down - sit - ting Thou

know - est iny down - sit - ting and

mine up - ris - ing: Thou un - der -

p *p* *trattollo.*

- stand - est my thoughts long be - fore

sf

long be - fore, my thoughts

sf *pp*

long be - fore O Lord, Thou hast

pp *trattollo.* *colla parte.* *pp*

search - ed me out, and known me

pp

pp

for lo, there is not a word

pp stacc:

not a word in my tongue: but Thou

sf

sf

p>

know_ est it al - to - ge - ther

espress:

tranneillo.

() Lord, Thou hast searched me out, and

ritando

pp

tranneillo.

known me: Thou know_ est my down-

- sit - ting, Thou know - est my down - sit - ting,

sf *poco cres:*

and mine up - ris - - - ing; and mine up -

sf *p*

- ris - - - - ing; Thou know - est it

sempre pp

al - - to - ge - ther, Thou know - est it

rall: *rall:*

al - to - ge - - - ther.

pp *colla parte*

Nº 10. RECIT: "THE WOMAN SAITH UNTO HIM."

STRINGS FLAUTI CLAR. & FAC:

VOICE. *Moderato.* CONTRALTO. SOPRANO.

The wo-man saith un-to him, Sir I per-

PIANO. *ff* *p* *colla parte*

- ceive that thou art a Pro-phet Our fa-thers wor-ship-ped in this

p con moto.

p con moto.

mountain, and ye say that in Je-ru-sa-lem, is the place where men ought to

cres:

cres:

Moderato. BASSO. *Larghetto.*

worship. Je-sus said un-to her- wo-man be-lieve me

sf *pp*

FL. & FAC:

the hour com-eth, when ye shall nei-ther in this mountain nor

FAC:

FAG:

yet at Je-ru-sa-lem, worship. Ye worship ye know not what:

f *maestoso.*

we know what we wor-ship; for sal-va-tion is of the Jews.

Lento. *Anabile.*

But the hour com-eth and now is When the true

Lento. *FAG: p con moto grazioso*

FL: CLAR: & FAG:

wor-ship-pers shall wor-ship the Fa-ther in spi-rit and in

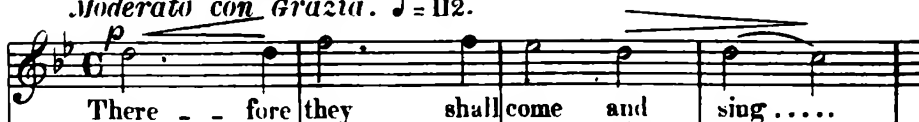
Lento. p

truth For the Fa-ther seek-eth such to wor-ship Him.

STRINGS. p

Nº 11. CHORUS — "THEREFORE THEY SHALL COME."

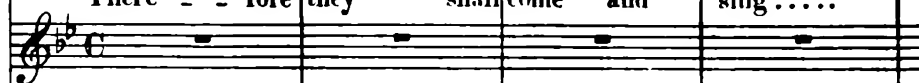
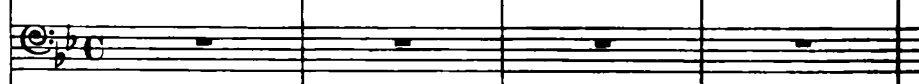
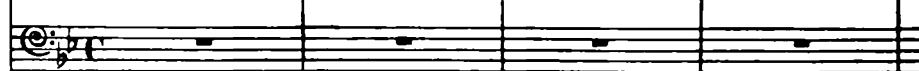
STRINGS FLAUTI OBOI CLAR: FAC: & CORNI.

Moderato con Grazia. ♩ = 112.1ST SOPRANO.2ND SOPRANO.

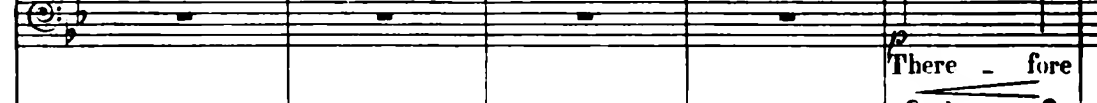
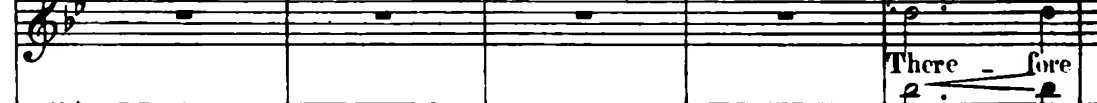
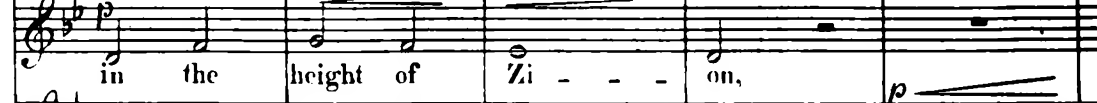
CONTRALTO.



TENOR.

1ST BASS.2ND BASS.

PIANO.



they shall come and sing.... in the height.. of

they shall come and sing.... in the height.. of

they shall come and sing.... in the height.. of

sempre stacc.

p There - fore they shall come and sing *f*

p There - fore they shall come and sing

pp There - fore they shall come and sing *f*

pp Zi - on. in the height of Zi

pp Zi - on, in the height of Zi

pp Zi - on, in the height of Zi

OBOE.

There - fore they shall come *cres:* and sing *cres.*

There - fore they shall come *cres:* and sing *cres:*

There - fore they shall come and sing *cres:*

- on, There - fore they shall *cres:*

- on, There - fore they shall *cres:*

- on, OBOE. There - fore they shall *cres:*

FAC:

f in the height of Zi *dim:* on, *A*

f in the height of Zi *dim:* on, *p*

f in the height of Zi *dim:* on, and shall *pp*

f come and sing in Zi *dim:* on, and shall *pp*

f come and sing in Zi *dim:* on, and shall *dim:*

f come and sing in Zi *dim:* on, *FL: CORNO.* *p* *pizz:*

p *sf*

and shall flow ... to - gether,

and shall flow ... to - gether,

flow shall flow ... to - gether,

flow

flow shall flow ... to - gether,

and shall

CLAR: *p*

and shall

and shall

OBOE. *sf*

and shall flow to - ge - ther

CELLO. *p*

p *cres:*

and ... shall flow to - gether to the goodness of the

sf *p* *cres:*

shall flow to - ge - ther to the ...

to - ge - ther, and ... shall flow shall flow to - ge - ther to the

flow to - ge - ther, and shall flow to the

flow to - ge - ther, shall flow to - ge - ther to the

and shall flow to - ge - - -

sf *cres:* *dim:*

f Lord, for wheat and for wine, for wine and for oil. *B* *tranneillo, dim:*

f Lord, for wheat and for wine, for wine and for oil.

f Lord, for wheat and for wine, for wine and for oil.

f Lord, for wheat and for wine, for wine and for oil.

f Lord, for wheat and for wine, for wine and for oil.

f - ther, for wheat and for wine, for wine and for oil.

CORNI. *dim: tranquillo*

.... *p* *CLAR:*

And their soul shall be as a

FAC: *p* And their soul, their soul shall be as a

p

tranquillo sempre. and they shall not sor - row,
wa - tered gar - den.

tranquillo sempre. wa - tered gar - den, not sorrow

tranquillo sempre.

pp They shall not sor - row
pp They shall not sor - row, They shall not
f They shall not sor - row, They shall not *pp*
a - ny more at all, They

pp They shall not sor - row,

They shall not They shall not

OBOE.

pp sosten.

They shall not sor - row, **C** They shall not
 sor - row, not sor - row, not ...
 sor - row, not sor - row a - ny more,
 shall not sor - row a - ny more, not
 They shall not sor - row, They shall not
 sor - row, They shall not sor - row, **C**
sostenuto.

pp sorrow a - ny more at all. *p* not
ppp sorrow a - ny more at all. *p* not
ppp not sor - row, *p* not
ppp sorrow a - ny more at all. *p* not
ppp sorrow a - ny more at all. *p* not
ppp not sor - row, *p* not
pp **OBOE SOLO.** *f*

musical score for voices and piano

voices: sor - - - row, not sor - -

piano: *p* *pp* *f* *CORNI.*

musical score for voices and piano

voices: - row.

piano: *pp* *FL:* *CLAR:* *f* *p*

No 12. QUARTETT—"GOD IS A SPIRIT."

UNACCOMPANIED.

 $\text{♩} = 63.$

SOPRANO. *p* God is a Spi - rit: God is a

CONTRALTO. *p* God is a Spi - rit: God is a

TENOR. *p* God is a Spi - rit: God is a

BASS. *p* God is a Spi - rit:

PIANO.* *p*

Spi - rit: and they that

Spi - rit: and they that wor-ship Him, that

Spi - rit: they that wor-ship Him, that

and they

wor-ship Him, they that wor-ship Him must wor-ship Him in

wor-ship Him, and they that wor-ship Him must wor-ship Him in

wor-ship Him, that wor-ship Him in

they that wor - - ship Him must wor-ship Him in

*For Practice only.

spi-rit and in truth. and they that

spi-rit and in truth. God is a Spi-rit:

spi-rit and in truth. God is a Spi-rit:

spi-rit and in truth. God is a Spi-rit:

worship Him, must worship Him, must worship Him, in

God is a Spi-rit: they must wor-ship Him, in

God is a Spi-rit: they must wor-ship Him, in

God is a Spi-rit: they must worship Him, in

spi-rit and in truth, For the

spi-rit and in truth, For the Fa-ther seek-eth such,

spi-rit and in truth, For the Fa-ther seek-eth such,

spi-rit and in truth, For the Fa-ther seek-eth such,

Fa - ther seek - eth such, seek - - eth such, seek - - eth

cres.

seek - - - eth such, seek - - eth such, seek - - eth

cres.

seek - - eth such, seek - - eth such, seek - - eth

cres.

seek - - eth such, seek - - eth, seek - - eth

cres.

dim. such to wor - ship Him. . . God is a Spi - rit,

dim. such to wor - ship Him. . . *pp* God is a Spi - rit,

dim. such to wor - ship Him. *pp* God is a Spi - rit,

dim. such to wor - ship Him. *pp* God is a Spi - rit,

dim.

p/c Tranquillo assai.

cres. God is a Spi - rit, and they that wor - ship

cres. God is a Spi - rit, *p* they that wor - ship

cres. God is a Spi - rit, *p* they that wor - ship

cres. God is a Spi - rit, *p* they that wor - ship

cres.

p

Him, and they . . . that wor-ship Him, must

Him, they that wor-ship Him, must

Him, they that wor-ship Him, must

Him, they that wor-ship Him, must

wor-ship Him, must wor-ship Him, and they that

wor-ship Him, must wor-ship Him, they that

wor-ship Him, must wor-ship Him, they that

wor-ship Him, wor-ship Him, they that

wor-ship Him, they that

wor-ship Him, and they that wor-ship Him, must

wor-ship Him, must wor-ship Him,

wor-ship Him, must wor-ship Him,

wor-ship Him, they that wor-ship Him,

sempre calando.

wor-ship Him in spi-rit and in truth, *p* The
 wor-ship Him in spi-rit and in truth, *p* For the
 Him in spi-rit and in truth, *p* For the
 Him in spi-rit and in truth, *p* For the

p sempre calando.

Fa-ther seek-eth such, For the *p* Fa-ther seek-eth such to
 Fa-ther seek-eth such, For the *p* Fa-ther seek-eth such to
 Fa-ther seek-eth such, For the *p* Fa-ther seek-eth such to
 Fa-ther seek-eth such, seek - - eth such to

pp *rall:*
 wor-ship Him, to wor-ship Him, in spi-rit and in truth.
 wor-ship Him, to wor-ship Him, in spi-rit and in truth.
 wor-ship Him, to wor-ship Him, in spi-rit and in truth.
 wor-ship Him, to wor-ship Him, in spi-rit and in truth.

pp *rall:*

Nº 13. { RECIT:—"THE WOMAN SAITH UNTO HIM."
& CHORUS—"WHO IS THE IMAGE OF THE INVISIBLE GOD."

73

STRINGS FLAUTI OBOI CLAR: FAG: & CORNI.

allegro.

CONTRALTO.

VOICE.

PIANO.

agitato molto.

The wo-man saith un-to
Moderato.

STRINGS.

SOPRANO.

him, I know, I know that Mes-si-as

animato.

*Religioso.
moderato assai.*

com-eth, which is call-ed Christ: When he is

STRINGS.

ppp sempre tranquillo.

ORG: PED: ONLY.

rall: espress:

BASS *sempre tranquillo.*

come, he will tell us all things. Je-sus

dim:

ppp sempre tranquillo.

saith un-to her, I that speak un-to thee am

Who is the i - mage of the in - vi - si - ble

Who is the i - mage of the in - vi - si - ble

Who is the i - mage of the in - vi - si - ble

Who is the i - mage of the in - vi - si - ble

ORG: SOLO.

Adagio Sempre.

God, the i - mage of th'in - vi - si - ble

God, the i - mage, i - - - - - mage of th'in - vi - si - ble

God, the i - mage, the i - mage..... of

God, the i - - mage of the in - vi - si - ble

ORG: PED.

God, Who is the i - - mage of the in -

God, Who is the i - - mage of th'in -

God, Who is the i - mage of the in -

God, Who is the i - mage of the in -

pp f

dim: *p*

vi - si - ble God, the first - born of

vi - si - ble God, the first the first - born of

vi - si - ble God, the first the first - born of

vi - si - ble God, the first - - born of

dim: *p*

cres:

ev' - ry crea - ture, *cres:* the first - born the

ev' - ry crea - ture, the first - - born,

ev' - ry crea - ture, the first - - born,

ev' - ry crea - ture, the first - - born

cres:

ORG: PED.

sempre dim: *pp*

first born *sempre dim:* of ev' - - ry crea - - - ture.

first born *sempre dim:* of ev' - - ry crea - - - ture.

first born *sempre dim:* of ev' - - ry crea - - - ture.

..... *sempre dim:* of ev' - - ry crea - - - ture.

pp

Nº 14. RECIT:—"THE WOMAN THEN LEFT HER WATERPOT."

Moderato. CONTRALTO

VOICE. The woman then left her water-pot, and went her

PIANO. *f*

way in - to the ci - ty, and saith to the

SOPRANO. *pp con moto*

men, Come, see a man,

Alla Breve.

pp stacc.

come, see a man, which

animato.

told me, which told me all the

animato.

The musical score is written for Contralto Voice, Piano, and Soprano. It begins with a 'Moderato' tempo. The Contralto voice part starts with the lyrics 'The woman then left her water-pot, and went her way in - to the ci - ty, and saith to the men, Come, see a man,'. The Piano accompaniment features a strong bass line with a 'f' dynamic. The Soprano part enters with 'men, Come, see a man,' marked 'pp con moto'. This is followed by a section marked 'Alla Breve' and 'pp stacc.' for both voice and piano. The piece then returns to a 'Moderato' tempo with the lyrics 'come, see a man, which told me, which told me all the'. The final section is marked 'animato.' for both voice and piano.

things that e - ver I did:

Is not this the Christ? Is not

this the Christ? Then went they

meno mosso. CONTRALTO.

f *p* *cres:*

FAC: & CORNI.

out of the ci - ty, and came

rall: *dim:*

STRINGS. *rall:*

un - - to him.

CORNI TROMBE.

FAC: & STRINGS. *dim:* *rall:*

Nº 15. CHORUS — "COME O ISRAEL."

STRINGS FLAUTI OBOI CLAR: FAC: CORNI TROMBE TROMBONI & TYM:

Larghetto ma con Moto. ♩=100. *pp*

SOPRANO. Come, O Is - ra - el let us

CONTRALTO. *pp*

TENOR. CLAR: & FAC: Come, O Is - ra - el let us

BASS.

PIANO. CORNI. *sostenuto.* *pp* *simili.*

walk let us walk as sons of light,

walk let us walk as sons of light,

FL: CLAR: OBOE & FAC:

Come, O Is - ra - el let us walk let us

Come, O Is - ra - el let us walk let us

Come, O Is - ra - el let us walk let us

Come, O Is - ra - el let us walk let us

pp

The image shows a page of a musical score for the hymn "Walk as Sons of Light." The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are "walk as sons of light, not as children of darkness." The music is in a key with one flat (B-flat major or D minor) and a common time signature. The piano part includes chords and a bass line. The score is marked with "A" and "Cres" (Crescendo) and "p" (piano). The page number "79" is in the top right corner.

Our Father who art in heaven, hallowed be thy name. Thy kingdom come. Thy will be done on earth as it is in heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from the evil one. For thine is the kingdom, and the power, and the glory, forever. Amen.

The image displays a musical score for 'The Lord's Prayer' by Franz Schubert. It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are in English and Latin. The score is written in B-flat major and 4/4 time. The vocal parts have lyrics: 'dark - ness. Come, O Is - ra - el ... let us walk ...'. The piano accompaniment features a 'dim:' marking and a 'pp' (pianissimo) dynamic. The score is presented in a single system with five staves.

con ove Ped:

B *eres:*

TYM:

CLAR: & FAC:

The image shows a musical score for a piece titled "Come, O Israel". The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo/mood is marked "p tranquillo." (piano, tranquil). The lyrics are "Come, O Is - ra - el let us walk let us". The piano accompaniment features a prominent bass line with chords and a melody in the right hand. The score is divided into two systems. The first system shows the vocal parts and the piano accompaniment. The second system shows the piano accompaniment continuing. The score is written in a clear, professional style with standard musical notation.

The musical score is for the hymn "Let us walk as sons of light." It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked "ff" (fortissimo). The lyrics are: "walk as sons of light.... Let us walk as sons of light.... Let us walk as sons of light.... Let us walk as sons of light....". The piano accompaniment includes a section for the tympani (TYM) in the final measure.

[illegible]

p *TYM:* light the light of God, walk
p light the light of God, walk
p light the light of God, walk
p light the light of God, walk

cres: *f* *dim:* in the light of God, walk in the light,
cres: *f* *dim:* in the light of God, walk in the light,
cres: *f* *dim:* in the light of God, walk in the light,
cres: *f* *dim:* in the light of God, walk in the light,
cres: *f* *dim:* in the light of God, walk in the light,
cres: *f* *dim:* in the light of God, walk in the light,

TYM:

pp in the light of God.
pp in the light of God.
pp in the light of God.
pp in the light of God.

trem: *con give bass*

Nº 15a AIR. I WILL LOVE THEE, O LORD.

STRINGS, FL: OB: CLAR: FAG: CORNI.

(Andante tranquillo.)

SOPRANO.

PIANO.

CLAR:

p

Ped.

*

I will love Thee,

STRINGS.

pp

I will love Thee, love Thee, O Lord, O Lord, my strength.

So shall I, shall I be sa - ved; for Thou wilt save the af -

- flict - ed peo - ple. CLAR. OB. I will love Thee,

p

Ped. *

FL. OB. I will love Thee, I will love Thee, FL.

Ped. *

I will love Thee, love Thee, O Lord, O Lord, my strength.

So shall I, shall I be sav - ed; for Thou wilt save the af -

STRINGS.

- flict - ed peo - ple. I will love Thee.

OB.

(con Anima)

I will love Thee, I will love Thee, I will love Thee,

FL.

love Thee, O Lord, O Lord, my strength. So shall I, shall

COR.

(tranquillo)

I be sav - ed; for Thou wilt save the af - flict - ed peo - ple,

CLAR. *pp* wilt save the af -

Ped. *

- flict - ed peo - ple. wilt

FL. *Ped.* *

save. the af -

sf *ad lib.*

- flict - ed peo - ple. OB.

sempl. *p* CLAR.

FL. *sf* *p* *p* *p*

Ped. *

Nº 16. RECIT—"AND MANY OF THE SAMARITANS."

Lento non Troppo.

CONTRALTO. *a tempo.*

And many of the Sa-maritans of that ci-ty he-

PIANO. *p* STRINGS ONLY. *pp*

deciso.

-lieved on him for the say-ing of the woman, which tes-ti-fied.

colla parte.

Alla breve. *Lento.*

He told me all that e-ver I did. So when the Sr-

p a tempo con nito. *colla parte.* *p*

maritans were come un-to him, they be-sought him that he would

pp

tar-ry with them: and he a-bode there two days.

pp *pp sempre.* *sf* *dim:*

№17. ALLACHORALE "ABIDE WITH ME."

STRINGS FLAUTI OBOI CLAR: FAG: CORNI TROMBE & TYM:

Andante semplice.
espress.

SOPRANO.
CONTRALTO.
TENOR.
BASS.
PIANO.

Abide with me; fast falls the e-ven-tide; The darkness
Abide with me; fast falls the e-ven-tide; The darkness

OBOE.

Andante Semplice.
p STRINGS.
pizz:

deepens; Lord with me a-bide; When other help-ers fail,
deepens; Lord with me a-bide; When other help-ers fail,

f *p*

and comforts flee, Help of the helpless, then a-bide with me.
and comforts flee, Help of the helpless, then a-bide with me.

CLAR: & FAG: CLAR: FAG: & CELLO. OBOE ETC:

sostenuto. *p rall:*

I need Thy pres - ence ev' - ry pass - ing hour;
I need Thy pres - ence ev' - ry pass - ing hour;
(SOLI.) I need Thy pres - ence ev' - ry pass - ing hour;

sostenuto espress:
CLAR:
p con espressione.
CELLO.

What but Thy grace can foil the tempter's pow'r?
What but Thy grace can foil the tempter's pow'r?
What but Thy grace can foil the tempter's pow'r?

FL:
f

p
Who like Thy self, my guide and stay can be?
Who like Thy self, my guide and stay can be?
Who like Thy self, my guide and stay can be?

TYM: TROMBE CORNI.

cres:

Thro' cloud and sunshine a-bide with me....

Thro' cloud and sunshine a-bide with me....

Thro' cloud and sunshine Lord a-bide with me....

cres:

f

trem:

OBOE CLAR: & FAG:

*dim:**rall:*

Thro' cloud and sunshine, Lord, a-bide with me.

Thro' cloud and sunshine, Lord, a-bide with me.

Thro' cloud and sunshine, Lord, a-bide with me.

dim:

rall:

OBOE CLAR: & FAG:

sempre dim:

dim:

rall:

Maestoso.

I fear no foe with Thee at hand to bless;

I fear no foe with Thee at hand to bless;

I fear no foe with Thee at hand to bless;

I fear no foe with Thee at hand to bless;

ff

Maestoso.

ff

STRINGS.

STRINGS.

ff

Ills have no weight, and tears no bit - ter - ness;

Ills have no weight, and tears no bit - ter - ness;

Ills have no weight, and tears no bit - ter - ness;

Ills have no weight, and tears no bit - ter - ness;

TROMBE & CORNI.

trem:

Where is death's sting, Where, grave, thy vic - to - ry? I

Where is death's sting, Where, grave, thy vic - to - ry? I

Where is death's sting, Where, grave, thy vic - to - ry? I

Where is death's sting, Where, grave, thy vic - to - ry? I

TROMBE & CORNI.

trem:

tri - umph still if Thou a - bide with me.

tri - - umph still if Thou a - bide with me.

tri - - umph still if Thou a - bide with me.

tri - - umph still if Thou a - bide with me.

Adagio molto.

TROMBE & CORNI.

ff

Nº 18. RECIT—"AND MANY MORE BELIEVED."

Lento. *p*

CONTRALTO.

And ma - ny more be - liev - ed be -

PIANO.

STRINGS ONLY.

- cause of his own word: and said,

sempre riten:

and said, and said,

sempre riten:

cris - *cen -* *do.*

CONTRA BASSO.

and said un - to the wo - man,

Nº 19. CHORUS—"NOW WE BELIEVE."

93

Grave Assai. ♩ = 60.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

PIANO.

ff Now we be- lieve, now we, now... we be-

- lieve, *ff* Now we be- lieve, now, now.... we be- we be-

ff we be- lieve, *ff* now we be- lieve, Now we be- lieve, now we, now.... we be-

ff - lieve, now we be- lieve, we be- lieve, lieve, now we be- lieve, now we now, - lieve, now we be- lieve, we be- lieve, be- lieve..... now now we be- lieve, now we, now.... we be

1st VIO:
2nd VIO:
VIOLA.

A *sempre ff*

now we be- lieve, now we now..

... we be- lieve, now we be- lieve, now we..

we be- lieve, now we be- lieve, now

- lieve now we be-

1st vio:

TROMBE CORNI.

2nd vio:

sempre grave.

... we be- lieve, not be- cause of thy say- ing,

... now we be lieve,

we, now ... we be- lieve, not..

- lieve, now we be- lieve,

sempre grave.

OBOI.

CELLI.

ff

for we have heard him our- selves, and know,

ff

we have heard him our- selves, and

.... because of thy say- ing, we have heard him our- selves, and

ff

for we have heard him heard him our- selves, and

f

ff

sempre.

VIOLE.

B *p* *cres* *cen*

CLAR: and know, we have heard him our selves, and
know, and know we have heard him our selves, and
know, and know, we ... have heard him our selves, and
know, and know, and know, and know ...

du. **C** *ff* *sempre grave.*

know that This is in deed the Christ, the
know that this, *du.* This is in deed, this is the Christ, the Christ the
know that This is in deed, in deed the Christ, in
.... that *du.* This is in deed, in deed the Christ, the

ff *sempre grave.*

Saviour of the world, This is in deed the
Saviour of the world, This is in deed the
- deed the Christ, This is in
Christ the Saviour, This is in deed the Christ,

TYM: *ff*

D

Christ, This is in deed the Christ, the Sa - -

Christ, This is in deed the Christ, the Sa - -

deed the Christ, the Sa - -

TROMBE. This is in - deed the

ff sempre.

Sa_vioir of the world, This is the Christ, ... This is in -

- viour, This is the Christ, ... This is in -

- - viour, This is the Christ, This is in -

Christ This is in - deed **ff sempre.**

E **trém:**

deed the the Christ, the Sa_vioir of the world.

deed the Christ, the Sa - - viour. Now we be-

deed the Christ, the Sa - - viour. Now we be-

..... the Christ, the Sa - - viour.

E

Now we be- lieve, now we be- lieve that this is in-
 - lieve, we be- lieve, we be- lieve, we be- lieve that this is in-
 - lieve, we be- lieve, we be- lieve, we be- lieve that this is in-
 Now we be- lieve, now we be- lieve that this is in-
 - lieve, we be- lieve, we be- lieve that this is in-
 - lieve, we be- lieve, we be- lieve that this is in-

Musical score for the song "The World" (Il mondo) by Gioacchino Rossini. The score is in G major (one sharp) and 2/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Italian: "Il mondo è un deserto, il mondo è un deserto, il mondo è un deserto, il mondo è un deserto." The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte), and tempo markings like *sempre grave* and *un poco più*. The piano part includes a section for *CORNI* (Horns).

Nº 20. AIR — "HIS SALVATION IS NIGH THEM THAT FEAR HIM."

Larghetto.

TENOR.

3 CELLI & BASSI.

OBOE.

PIANO.

His sal - va - tion is nigh them that fear him, that

glo - ry may dwell in our land, his sal - va - tion is nigh them that

fear him, that glo - ry may dwell in our land, may

tranquillo.

dwell... in our land.

Ye the

OBOE.

sostenuto.

Lord shall shew lov-ing-kind-ness The

Lord, the Lord shall shew lov-ing-kindness, shall

shew lov-ing-kind-ness, and our land shall give her

increase, shall give her increase, shall give her

increase his sal - va - tion is

f *cres:* *p* *colla parte.* *sempre calando.*

nigh them, that fear him. His sal - va - tion is nigh them that

rall: *pp* *pp* *assai tranquillo.*

fear him, that glo - ry may dwell in our land. his sal -

- va - tion is nigh, is ... nigh to them is

f *cres:* *OBOE.*



nigh to them that fear him is nigh to

f



them, to them that fear him is

f



nigh to them that fear

pizz:



him.

sempre calando.

SOPRANO. *ff* I will call up - on the

CONTRALTO. *ff* I will call up - on the

TENOR. *ff* I will call up - on the

BASS. *ff* I will call up - on the

f *ff*

Lord who is wor - thy to be prais - ed, is

Lord who is wor - thy to be prais - ed, is

Lord who is wor - thy to be prais - ed, is

Lord who is wor - thy to be prais - ed, is

VIO: & VIOLE.

wor - thy to be prais - ed. *ff* I will

wor - thy to be prais - ed. *ff* I will

wor - thy to be prais - ed. *ff* I will

wor - thy to be prais - ed. *ff* I will

CORNI & TROMBONI. *ff*

call up - on the Lord Who is wor - thy to be

call up - on the Lord Who is wor - thy to be.

call up - on the Lord Who is wor - thy to be

call up - on the Lord Who is wor - thy to be

TROMBE CORNI.

This system contains the first four staves of music. The top three staves are vocal parts, and the bottom staff is piano accompaniment. The lyrics are 'call up - on the Lord Who is wor - thy to be'.

prais - ed, I will call up - on the Lord, call

prais - ed, I will call up - on the Lord, up - on the

prais - ed, I will call up - on the Lord, up - on the

prais - ed, I will call up - on the Lord,

This system contains the next four staves of music. The lyrics are 'prais - ed, I will call up - on the Lord, call', 'prais - ed, I will call up - on the Lord, up - on the', 'prais - ed, I will call up - on the Lord, up - on the', and 'prais - ed, I will call up - on the Lord,'.

.... call call up - on the

Lord, up - on the Lord, up - on the Lord, up - on the

Lord, up - on the Lord, up - on the Lord, up - on the

up - on the Lord, up - on the Lord, up - on the

This system contains the final four staves of music. The lyrics are '.... call call up - on the', 'Lord, up - on the Lord, up - on the Lord, up - on the', 'Lord, up - on the Lord, up - on the Lord, up - on the', and 'up - on the Lord, up - on the Lord, up - on the'.

Lord up-on the Lord, up-on the Lord,
 Lord up-on the Lord, up-on the Lord,
 Lord call call
 Lord up-on the Lord, up-on the Lord,
 B

up-on the Lord Who is
 up-on the Lord Who is
 up-on the Lord Who is
 up-on the Lord the
 TROMBE. TYM:

wor - - thy to be prais - - ed.
 wor - - thy to be prais - - ed.
 wor - - thy to be prais - - ed.
 Lord the Lord
 ff

No 22. CHORUS—"AND BLESSED, BLESSED BE THE LORD."

Allegro Moderato.

SOPRANO. *f* And bless - ed, blessed be the Lord God of Is - ra - *f*

CONTRALTO.

TENOR.

BASS.

PIANO. *f sempre* *ff*

- el. *f* bless - ed be the Lord, blessed

And bless - ed, blessed be the Lord God of Is - ra - el.

be the Lord, And bless - ed

f bless - ed be the God

And bless - ed, blessed be the Lord God of Is - ra - el. *f*

And

CORNI.

be, bless - - ed, bless - ed be the Lord. And

And bless - - ed be the Lord, Blessed be the

Bless - ed, bless - ed be the Lord, Blessed be the

bless - ed, blessed be the Lord God of Is - ra - el Blessed be the

TROMBE.

bless - ed blessed be the Lord God of Is - ra - el, of Is - - ra -

Lord, Bless - - ed Lord God of Is - ra - el, of Is - ra -

Lord, Bless - - ed Lord God of Is - ra - el, And

Lord, Bless - - ed be the Lord, the God of Is - ra - el

el, Bless - - ed bless - - ed,

el, Bless - - ed And bless - ed, blessed be the

bless - ed blessed be the Lord God of Is - ra - el.

the God of Is - ra - el.

A - men, A - men, A - men, A - men And

Lord God of Is - ra - el, A - men, A - men

A - men, A - men

men, A - men, A - men, And bless - ed blessed be the

men, A - men, And bless - ed blessed be the

bless - ed, blessed be the Lord God of Is - ra - el

Bless - ed be the Lord God

TYM: THOMBE CORNI.

And bless - ed, blessed be the Lord God of Is - ra - el, of

Lord, God the Lord God of Is - ra - el,

the Lord the Lord God of Is -

Blessed be the Lord God of Is - ra - el, of

C

Is - ra - el, Is - ra - el, And bless - ed, blessed be the Lord God of Is - ra - el, the Lord, the God of Is - ra - el, the God of Is - ra - el, the God of Is - ra - el, the God of Is - ra - el

el A - - - men A - - - men, *ff*, A - - - men A - - - men, And bless - ed, el A - - - men A - - - men, el A - men A - men,

TROMBE & CORNI.

TYM: CORNI.

blessed be the Lord God of Is - ra - el, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men,

Bless - ed be the Lord God of Is - ra - el. And

Bless - ed be the Lord God of Is - ra - el.

Bless - ed be the Lord God of Is - ra - el.

Bless - ed be the Lord God of Is - ra - el.

Bless - ed be the Lord God of Is - ra - el. 1st vio:

bless - ed, blessed be the Lord God of Is - ra - el, Is - ra - el, Is - ra - el,

And bless - ed.... be the Lord of Is - ra - el.

And bless - ed be the Lord the God

Bless - ed.....

el And bless ed be the Lord God, the God of Is - ra - el.

el Bless - ed And

of Is - ra - el, of Is - ra - el.

.... Bless - ed be the Lord.

Bless - - - ed be the Lord. the Lord. A - - - -
bless - ed, blessed be the Lord God of Is - - ra - el, A - - - -
A - - - -
Bless - ed be the Lord. A - - - -

TROMBONI.

- men, A - - - - men, A - men, A - men,
- men, A - - - - men, A - - - - men,
- men, A - - - - men, A - - - - men,
- men, A - men, A - - - - men,

TYM: TROMBE.

A - - men. And bless - ed
A - - men. Bless - - ed be the Lord God
Bless - ed blessed be the Lord God of Is - ra - el.
A - - men. Bless - -

VIOLE
CELLI.

blessed be the Lord God of Is - - ra - el, of Is - - ra -
 bless - - - ed, bless-ed be the Lord, the Lord, the
 bless - - - ed, bless - - - ed be the
 - ed, bless-ed be the Lord, ... be the.

più lento.
 el, bless-ed bless-ed Bless-ed
 Lord, bless-ed bless-ed Bless-ed
 Lord, bless-ed bless-ed Bless-ed
 Lord, bless-ed bless-ed Blessed
ff più lento.

be the Lord, the God of Is - - ra - - el.
 be the Lord, the God of Is - - ra - - el.
 be the Lord, the God of Is - - ra - - el.
 be the Lord, the God of Is - - ra - - el.